



UNCLEAN

IT'S ALWAYS THE
DEVIL YOU KNOW



WHAT THE HELL HAPPENED IN THAT HOUSE?

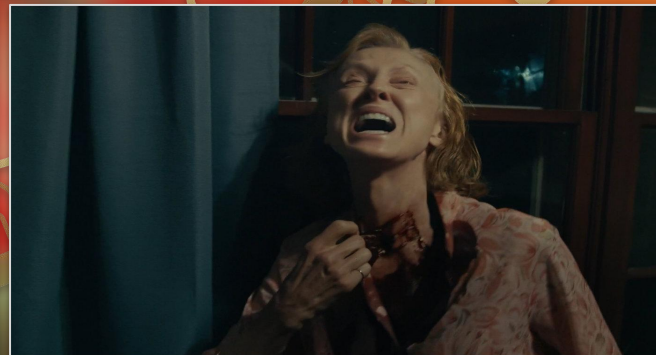
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SYNOPSIS

Inspired by true events, *Unclean* explores the story of Helen Breyer, a middle-aged housewife, who lost her life to a group of God-fearing believers during a brutal exorcism. In the aftermath, public defender Edward Vail launches his own investigation into the tragic circumstances after his client Ned Breyer, Helen's husband, is found dead in his prison cell following his conviction.

Determined to uncover the truth, Vail traverses deeper into the minds of Ned and his prayer circle, only to find the investigation digging up dissent amongst a small vacuum community, who may-or-may-not have played an inadvertent hand in Helen's death. More so, Vail begins to question his own beliefs as fear takes hold, proving that by the end of it all he just might find evidence of the Devil's existence.



C A S T

JOEL FRY



PROPOSED

Cruella, In the Earth, Yesterday, The Queen Mary

ESSIE DAVIS



PROPOSED

The Babadook, NITRAM, True History of the Kelly Gang

JOHN C. REILLY



PROPOSED

The Sisters Brothers, We Need to Talk About Kevin, Stan & Ollie

A CO-PRODUCTION



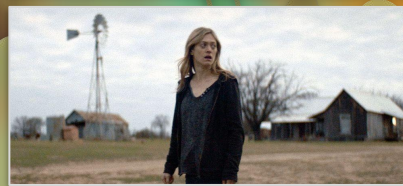
DIRECTOR: Noel Vinson (*Jane, The Malicious*)

WRITER: Noel Vinson and T.C. De Witt

GENRE: Elevated Horror

LOCATION: South Australia

BUDGET: \$500,000 USD (≈A\$720,000)



EXECUTIVE SUMMARY

TOTAL BUDGET

The total all in budget to develop, produce, execute and deliver the finished film is A\$700,000 (≈ \$500,000 USD).

AUSTRALIAN FEDERAL TAX INCENTIVE AND S.A. STATE PRODUCTION GRANT

The conservative net Australian federal tax credit, based on an estimated spend of the qualified A\$500,000 from shooting in South Australia with post in New South Wales, is A\$150,000 (≈ \$105,000 USD). An additional South Australia state funded production grant offers a further 10% on qualified South Australian spend, conservatively estimated to be A\$50,000 (≈ \$35,000 USD).

TIMELINE

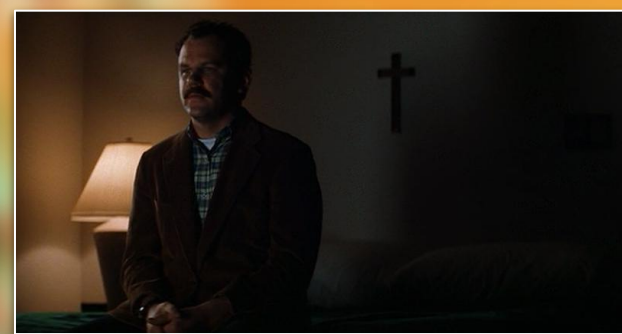
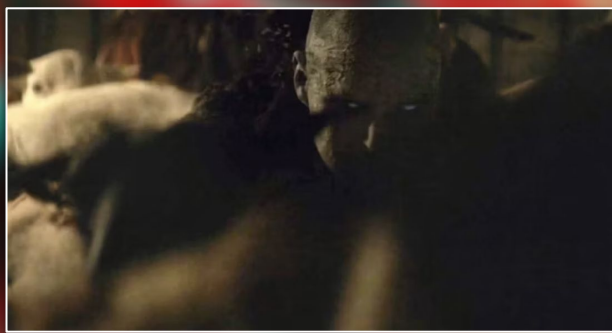
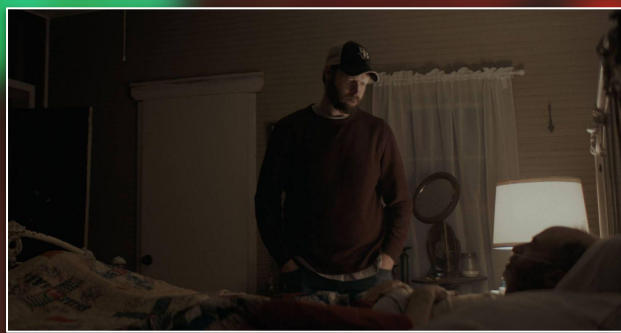
From the point of greenlight, the production requires 6 weeks of pre-production, 4 weeks of principal photography, and 16 weeks of post production to deliver a finished product. Estimate of point at which the film enters the market and initial revenues are generated: 12 months.

ROI & WATERFALL

Equity Investors are in **FIRST POSITION** to recoup at a rate of 95/5 from dollar 1. Production retains 5% from dollar 1 to cover any talent union (SAG/ASIC) residuals as well as additional marketing expenses. After Investors recoup 120% of principal, equity sharing ensues. Ownership is split 50/50 between Investors (on a pro rata basis) and Producers. Any 3rd party back end participants (i.e. Talent) comes from the Producer's 50%.



STORY



SIZZLE REEL



UNCLEAN

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CLICK TO WATCH

PROPOSED CAST



Joel Fry as Edward Vail

Joel Fry was born in London in 1984 and studied acting at the Royal Academy of Dramatic Art. Since graduating he has worked consistently, starring in various television, film and theatre productions across the United Kingdom and America.

He portrayed Hizdahr zo Loraq in the hugely successful TV series *Game of Thrones* (2014), Karl Marx in the sitcoms *Twenty Twelve* (2012) and *W1A* (2014), as well as Rocky in the 2019 romantic comedy film *Yesterday*.

Most recently, Joel can be seen opposite Emma Stone as Jasper Badun in the 2021 crime comedy-drama *Cruella*, a Disney live-action prequel/spin-off of *101 Dalmatians*.

T H E X B R E Y E R S



John C. Reilly is an American actor, comedian, musician, producer, and writer. He became known through his supporting roles in *Boogie Nights*, *Magnolia*, and *The Thin Red Line*. For his performance in *Chicago*, Reilly was nominated for the Academy Award for Best Supporting Actor and the corresponding Golden Globe Award. Through the ensuing years, Reilly starred in independent films such as *We Need to Talk About Kevin*, *The Lobster*, and *The Sisters Brothers*. Most recently, John led an ensemble cast playing Jerry Buss in the splendid HBO sports drama series *Winning Time: The Rise of the Lakers Dynasty*.

John C. Reilly as Ned Breyer

Esther Davis is an Australian actress and singer, best known for her roles as Phryne Fisher in *Miss Fisher's Murder Mysteries* (2012) and its film adaptation, *Miss Fisher & the Crypt of Tears* (2020), and as Amelia Vanek in *The Babadook* (2014). Other major works include the role of Sister Iphigenia in *Lambs of God* (2019), and the role of Ellen Kelly in Justin Kurzel's *True History of the Kelly Gang* (2019). Most recently, Essie can be seen as Helen in *NITRAM* (2021), Justin Kurzel's disturbing follow-up to *The Snowtown Murders*, and Nancy Bradley in Episode 8 of *Guillermo del Toro's Cabinet of Curiosities* (2022).

Essie Davis as Helen Breyer



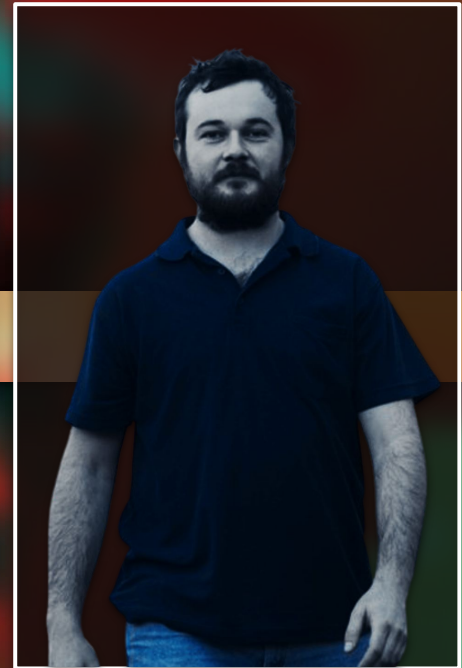
SUPPORTING CHARACTERS



Emily Browning



Hal Cumpston



and Daniel Henshall

*“And he asked him,
What is thy name?”*

And he answered, saying,

*My name is Legion: for we
are many.”*

Mark 5:9



TEAM

STORY TEAM

NOEL VINSON, DIRECTOR / SCREENPLAY



Noel Vinson is a producer, writer and director. He is best known for the short horror film, *Jane* (2021), a winner of Stage 32's 7th Annual Short Film Competition, as well as *Dusters* (2020), *The Malicious* (2019) and *I'm Sorry Mommy* (2017). Additionally, you'll hear him lending his voice to the popular true crime podcast, *The Evidence Locker*.

As an experienced entertainment professional from Los Angeles, Noel's early success as a hip-hop artist propelled him onto the world stage where he toured internationally from L.A. to Shanghai and to Sydney, Australia where he is now based.

His films have attracted more than twenty awards and nominations from multiple festivals. He is a prolific independent filmmaker with a focus on working collaboratively with international artists on feature films, shorts and podcasts under the umbrella of his company, Dissenter Stage Entertainment.

T.C. DE WITT, SCREENPLAY / CO-PRODUCER



T.C. De Witt is a multi-awarded writer/director, originally out of Wisconsin and based in Los Angeles. His films have screened at numerous festivals around the world, garnering many accolades both in the States and internationally. His success include 6 Best Director Awards, 25 Best Picture Winners, and 7 Best Writing Awards. In May 2017, *Screen: Righter*, a film he wrote and directed, screened at Festival de Cannes, France. He regularly offers his skills to several YouTube partners, Production studios in Los Angeles and the Midwest. His second feature film *A Christmas Sunset*, was released Thanksgiving 2021 on Amazon.

He has worked in Los Angeles since 2007, but he always finds his way back to Wisconsin. As a founding member of Firmament Films, a Madison based production company, as well as a co-founder of [Redacted] Media out of Milwaukee, T.C. knows Wisconsin and the Midwest to be the best source of creativity, dedication, and an underrepresented wellspring of talent for storytelling through film.

CINEMA & SOUND

ROBERT C. MORTON, CINEMATOGRAPHER



Robert C. Morton is a Director of Photography based in Sydney with over 20 years' experience stretching across Feature films, Documentaries, TVCs, Content, Corporate, Music Videos and VR 360.

His most recent long form work includes the feature length films *The Combination 2: The Hard Road* (2019), *The Pretend One* (2017), *What Will Become of Us* (2019), *Conquering the Storm* (2017), *Zach's Ceremony* (2016), *Thrown into this World* (2018) and *Legacy* (2016).

A well-decorated Cinematographer with multiple awards and commendations to his name, many bestowed to him by his peers in the Australian Cinematographer's Society (ACS), *Jane* (2022), a short film he recently shot for Director Noel Vinson, was named the Best Short Film by *Stage 32's* 7th Annual Short Film Contest.

GORDON FLETCHER, PRODUCTION SOUND MIXER / RE-RECORDING MIXER



Gordon Fletcher is an award-winning sound mixer. Ever since his childhood years, Gordon has crafted his wondrous curiosity into the inner workings of how sound is imagined, designed, and reproduced within a Production.

To create a mood, convey an emotion, or reveal a truth, Gordon's prowess as a Sound Recordist, Re-Recording Mixer and Sound Designer finds himself crafting those same curiosities to this very day. Having a solid understanding of the production chain allows Gordon to be quickly adaptable to new technologies and techniques, whether being pressed for time under a scorching tropical sun, or bundled up in the rain mixing on-the-spot dialogue between six performers.

As such, Gordon's strength in location sound and audio post-production has allowed him to work with numerous industry leaders in Education, Reality Television, Documentary and Film, including numerous seasons on the reality series, *Survivor*.

Thomas Vincent Savini is an American prosthetic makeup artist, actor, stunt performer and film director. He is known for his makeup and special effects work on many films directed by George A. Romero, including *Martin*, *Dawn of the Dead*, *Day of the Dead*, *Creepshow* and *Monkey Shines*; he also created the special effects and makeup for many cult classics like *Friday the 13th* (parts I and IV), *Maniac*, *The Burning*, *The Prowler* and *The Texas Chainsaw Massacre 2*.

Savini directed *Night of the Living Dead*, the 1990 remake of Romero's 1968 *Night of the Living Dead*; his other directing work includes three episodes of the TV show *Tales from the Darkside* and one segment in *The Theatre Bizarre*. As an actor and stuntman, he has appeared in films such as *Martin*, *Dawn of the Dead*, *Knightriders*, *From Dusk till Dawn*, *Planet Terror*, *Machete*, *Django Unchained* and *Machete Kills*.


**PROPOSED
SFX MAKE-UP:**

TOM SAVINI

PRODUCTION



B U D G E T

BUDGET			
			
Category	Description	Page	Total
1000	Script	1	\$137,500
1100	Production Office	1	\$281,542
1200	Director	1	\$224,900
1300	Cast	2	\$697,700
1400	ATL Talent & Extras	3	\$102,077
Total Above-The-Line			\$1,444,579
1500	Extra Talent	5	\$44,000
1600	Production Staff	5	\$224,540
1800	Camera	6	\$238,540
1900	Wardrobe	7	\$187,000
2000	Makeup and Hairdressing	8	\$181,230
2100	Set Dressing	8	\$122,400
2200	Props	9	\$69,630
2300	Art Department	10	\$200,040
2600	Sound Recording	11	\$59,234
2700	Set Lighting	11	\$115,340
2800	Set Operation	12	\$69,001
3000	Set Construction	13	\$337,144
3100	Locations	14	\$340,035
3200	Transportation	17	\$144,375
Total Production			\$2,319,524
3400	Editing	19	\$97,000
3500	Music	19	\$46,000
3600	Post Production Sound	20	\$99,400
Total Post Production			\$177,500
3700	Legal fees	21	\$88,000
3800	Marketing		\$360,000
3900	Insurance		\$134,000
4000	Contingency		\$267,000
Total Other			\$477,000
Total Above-The-Line			\$1,921,579
Total Below-The-Line			\$2,796,524
Total Above and Below-The-Line			\$4,718,103
Total Fringes			\$1,100,000
Grand Total			\$5,818,103

\$700K AUD BUDGET CONTINGENT ON FINAL SCRIPT

Final Script Estimated March 31, 2023

ESTIMATED SCHEDULE

PRE PRODUCTION

6 WEEKS

All elements of Production Planning, Casting, Location Scouting, Crew Hire & Prep, Directorial Prep, Tech Scout, Rehearsals, etc.

PRINCIPAL PHOTOGRAPHY

4 WEEKS

All aspects of physical production in South Australia.

POST PRODUCTION

16 WEEKS

6 Weeks of Editorial up to Picture Lock

3 Weeks of Colour Correct/Grade

4 Weeks of Score & Music (Concurrent with Colour & Sound Design)

4 Weeks of Sound Design & Mix

2 Weeks of Mastering & Final Delivery

Full Line Item Shooting Schedule Estimated April 2023

DISTRIBUTION PLAN

SALES AGENT & DISTRIBUTOR SELECTION

Upon completion of the film, Dissenter Stage Entertainment will seek out a local Distributor as well as a Global Sales Agent to oversee all international distribution efforts.

The chosen Distributor will focus on Australia and New Zealand, and as such, we will target companies like CinemaPlus, Umbrella Entertainment, Madman Entertainment and Icon.

International distribution will be handled by our Sales Agent. Thus, we will champion a company who attends and exhibits in at least 4-5 global markets across North America, Europe and Asia and has a diverse client list the world over.

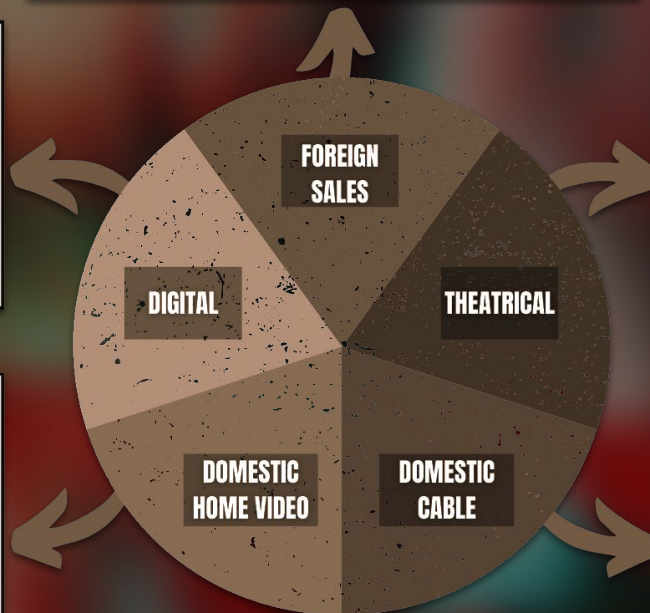
Additionally, the Producers intend to exploit the finished film in international film festival competitions to garner accolades, reviews and notoriety.

MARKETS EXPLOITED

- Overseas distribution generally accounts for a significant percentage of revenue generated
- All rights sold directly to international buyers in select regions via the project's chosen sales agent.

- Video On Demand (Netflix, Amazon Prime, Apple TV +) is a rapidly growing market providing numerous additional revenue streams.
- Digital distribution is typically the 2nd largest revenue generator for independent titles.

- Home Video accounts for DVD distribution (Redbox, Amazon, Wal-Mart and Best Buy) and Cable On-Demand (TWC, InDemand, and Cox).



- To Be Determined
- Theatrical Releases can prove to be loss leaders and inhibit sales in foreign territories that have quotas on US theatrical films
- A limited theatrical release will be explored upon completion and based on cost vs. return benefits

- Given Free & Pay cable networks compete heavily for content, this represents a very important vertical; however fees vary
- Pay Cable networks (Showtime, STARZ) pay nominal fees
- Free Cable networks (Lifetime, SyFy) pay higher premiums

TRADITIONAL



HORROR DISTRIBUTORS

- A24
- Blumhouse
- SpectreVision
- Lionsgate
- Apple TV +
- Dread
- Ghost House Pictures
- Umbrella Entertainment
- Madman Entertainment
- IFC Midnight
- XYZ Films
- Dark Sky Films
- Terror Films
- Full Moon Features
- Troma Entertainment
- IFC Films
- Shudder
- Raven Banner Entertainment
- Black Fawn Distribution
- Arrow Video
- Scream Factory

SALES AGENTS

- Odyssey Motion Pictures
- Studiocanal
- Voltage Pictures
- Aldamisa International
- Epic Pictures Group
- Automatic Entertainment
- Mission Pictures International
- ITN Distribution
- Ruthless Pictures
- Cinema Management Group
- IM Global

FILM FESTIVALS

- Sitges
- MIFF
- Venice International
- TIFF
- Tribeca
- Berlinale
- Busan
- Karlovy Vary
- Slamdance
- Telluride
- SXSW
- Sydney
- Raindance
- Sundance



LOCATION & TAX CREDIT

SOUTH AUSTRALIA

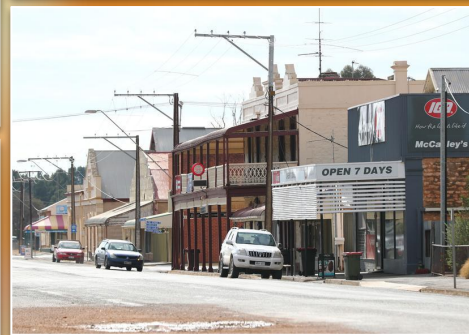
Australia offers the ideal locations, scenery and infrastructure to execute a high production value film for significantly less than can be accomplished by shooting in any other country.

In addition to an array of practical locations that are key to the film such as the farm, a small farm town, and wide-spanning plains, Australia also has a pool of local talent, both actors and seasoned crew, that will be key to the production.

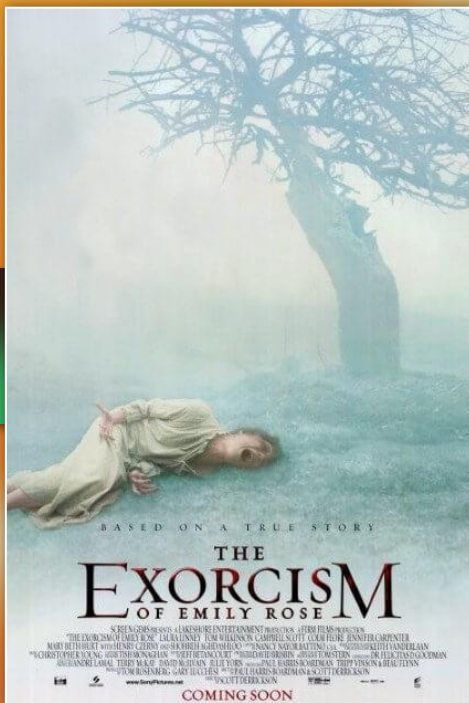
INCENTIVE PROGRAM

Australia's Federal Producer Offset offers a tax credit of up to 40% on qualified spend. At its most conservative, the production estimates a minimum net of A\$210,000 (≈ \$150,000 USD) repayment back to the Investor(s) shortly after the end of the Australian financial year (June 30th), following the film's wrap. To help facilitate this, we intend to undertake the securing of a provisional certificate during pre-production.

In addition, South Australia offers its 10% production grant on qualified South Australian spend, conservatively estimated to be A\$50,000 (≈ \$35,000 USD), as well as the most competitive rate for a Sound Stage hire in all of Australia. It's rates are currently advertised at an approximated A\$16,500/week (≈ \$10,000 USD).



COMPARABLES



MEETS



MEETS





PAST DISSENTER STAGE ENTERTAINMENT SUCCESSES IN THE SHORT SPACE



ANCILLARIES

UNCLEAN ORIGINAL MOTION PICTURE SOUNDTRACK

BY: BRAINFED

ASHES 1.

PAIMON 2.

INFESTATION 3.

BELETH 4.

PURSON 5.

ASMODEUS 6.

OPPRESSION 7.

VINE 8.

9. BALAM

10. CHURCH

11. ZAGAN

12. BELIAL

13. POSSESSION

14. LEGION

15. HELEN

16. DUST

ALL SONGS WRITTEN & PRODUCED BY BRAINFED FOR BRAINFED MUSIC - ALL RIGHTS RESERVED

INVESTOR INCENTIVES

FINANCIAL INCENTIVES

By putting equity Investors in a first position to recoup + interest, exploiting state and federal tax credits and rebates, and strategically casting the film to drive international sales, the Producers have put together a finance structure that instills confidence in covering the financial spread. Once the film covers its negative cost, Investors can see residual income for years to come.

TAX INCENTIVES

The Australian Federal Producer Offset offers a tax credit of up to 40% on a qualified Australian spend of A\$500,000 (\approx \$314,000 USD). Coupled with South Australia's 10% Production grant, we can confidently estimate a 40% rebate on the low end or 50% on the high end.

Currently, a United States federal tax incentive known as Section 181 of the Jobs Creation Act exists to offer a lucrative incentive for film and television investments up to \$15 million USD. Many other foreign governments offer similar tax benefits as well.

ACCESS

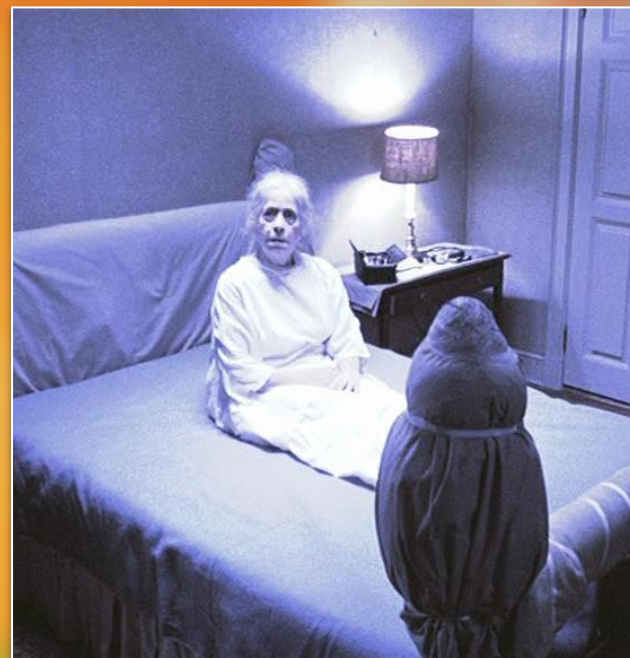
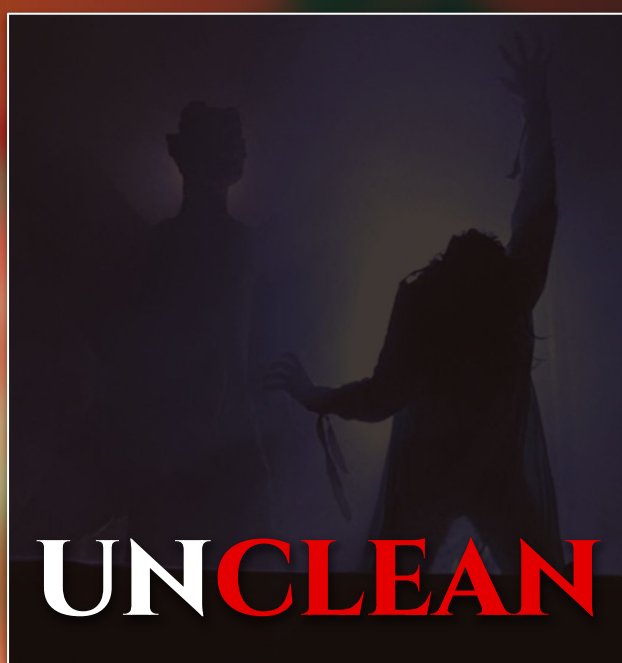
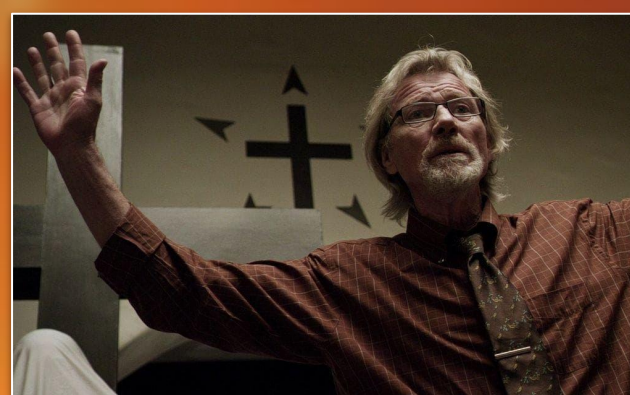
As an Investor, Owner and Executive Producer of the film you will receive all of the perks that the production has to offer including access to the set during production, invitations to the wrap party and any/all red carpet premieres and events, festival screenings and any other events related to the production and release.

STATEMENT OF RISK

Financing feature films is a highly risky endeavour with no guarantees or recoupment of profit. However, no other industry offers the profit potential that this type of financing opportunity offers. All Investors and Producers adhere strictly to tax codes of the United States of America and Australia as well as SEC and ASIC regulations. All information, documents and contracts affiliated with this proposal are encouraged to be reviewed by external counsel and accounting professionals.

THANK YOU

Thank you for taking the time to review and consider all materials and information. I am happy to discuss *Unclean* in further detail at your convenience.







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